ASIFA-EAST CHAPTER

ASIFA East
The International Animated Film Society

May 1997

Dean Lennert & Jennifer Kirby present the films of

Frederick Back

Fri., May 16, 1997. Tisch School of the Arts, NYU. 721 B'way (cnr. B'way & Waverly) Rm 006 **6:30pm**

Scene from **The Man Who Planted Trees**

Letter from the President

Linda Simensky

"I'm glad ASIFA International has addressed Annecy's weak points and hope the 1997 Festival will be a big improvement over 1995."

Greetings from my bed. It's true— I've got chicken pox. I have no energy, am covered with calamine lotion, and look kind of silly. (For a visual representation of the hideousness, take a red pen and put little dots all over my picture at left.) I never had any of the "red dot" illnesses growing up. It really is worse as an adult. But by the time you read this, I will be back at work, calamine and all, happily non-contagious.

In a couple of weeks, many of us will be heading to the Annecy festival. The first Annecy I attended (1993) was large and intimidating, but fun. 1995's fest was difficult to maneuver through, badly organized and overly commercial, and the festival staff seemed indifferent to attendees. There were high points — I saw some good films, met Mike Lazzo (my current boss), and I bought cool Tex Avery and Tintin merchandise. But all in all, my memories are of high anxiety and all around griping.

It turns out that there *was* quite a bit of frustration amongst attendees, according to a survey made shortly thereafter by the ASIFA International board. Members were disappointed with many aspects of the festival.

The main issues noted: poor organization; frustrating and hard to understand ticketing procedures; a "catastrophic" and unprofessional awards ceremony; lack of communication between the festival and the participants; insensitivity to filmmakers (listing only one director for each film, ending films before their final endings), and general confusion about where screenings were. Some felt the film selection was mediocre, that too many films were accepted, too many half hour television shows were shown, that the grand prize was a sham, and that the television market had no place at the festival.

I was glad to see ASIFA International take a proactive stand for the Annecy 1997 festival. I tend to think of this as the most important of the film festivals, and hope that doesn't change. I suppose we'll know in a few weeks if the feedback had any effect. I'm going to be a judge for one of the categories, so maybe I'll gain some insight into the workings of this mysterious festival.

I have to assume that having the MIFA programming market there changed the festival somewhat. This market brings lots of industry people to Annecy who have little or no interest in films or filmmakers. (And it's not like there aren't at least three other major markets each year!) While the industry people pretty much ignore the film screenings, they take the focus off the filmmakers, and change the feel of the whole festival. I even got stuck at several business-type dinners and meetings, when I should have been watching films or hanging out with filmmakers that I only see at festivals.

Also, the recruiting that goes on takes away from the feeling that it's a film festival, and makes it feel like a job fair. I guess we can't escape this in these "boom" times.

When did this festival start to change? I'd be curious to know what this festival was like before its present incarnation. Has it changed in more than just the number of people attending? I suppose I'll be asking a lot of people about this while I'm there. I probably won't make the June issue deadline, so expect my Annecy report in September. Perhaps I'll have good news.

ASIFA-East
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a program of the New York Foundation for the Arts

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ANYMATOR

June Deadline: May 21

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Questions about ASIFA-East's annual film festival, or any other ASIFA related questions, should be addressed to Linda Simensky at 404 885 0821

Shmoozilla says: WHO's WHO & what's what

by Laurie Edmonds

So—what's new by you? What an interesting time! That's all I'm gonna say—things are gettin' ready to zoom—stay tooned.

On Wednesday, Apr. 23, comix fans filled Cooper Union's Great Hall for a conversation with **Will Eisner**, creator of the legendary 40s comic book ***The Spirit***. The evening was moderated by two Eisner admirers famous in their own right, the Village Voice's **Jules Feiffer** and **Art Spiegelman**, Pulitzer Prize Winner for his graphic novel **Maus**. We all owe Eisner a debt of gratitude for bringing social commentary and sophisticated storytelling to a medium originally aimed, as he pointed out, at "some ten-year old cretin in Kansas City." Fun fact for those of you who don't know—Feiffer actually got his start in Eisner's studio during the Spirit's heyday.

Spotted in the audience: **Bill Plympton** (who made *his* transition from newspaper cartoonist to filmmaker animating Feiffer's ***Boomtown***.) Also attending: **Mort** (Beetle Bailey) **Walker** and his lovely wife **Catherine** who reminded me to remind you to visit their **International Museum of Cartoon Art** in Boca Raton, FL. A theater for screening animation programs is in the works. Most interesting fact of the evening: Eisner's Austrian Dad worked in Yiddish theater as a set designer. Oy!

It happened at **Fez** (under **Time Café**) on May 6—and you missed it! **Maija Wilder** (who does a lot of work at **Click 3X**) and **Nick Zedd** read from his book ***Totem of the Depraved***, and presented his film **Police State**. Let's hope they do it again...

Ad producer **Phillip Goodman** flipped over the charming child-like drawings of my alter ego, **Laurie Edmonds**, and commissioned her to work up a number of characters for a liability law firm spot. The animation was done by **Don Duga** and **Irra Verbitsky** of **Polestar Films**. Don't stay up late here looking for the ads, though, as they'll only be aired in and around Albany (Bummer!)

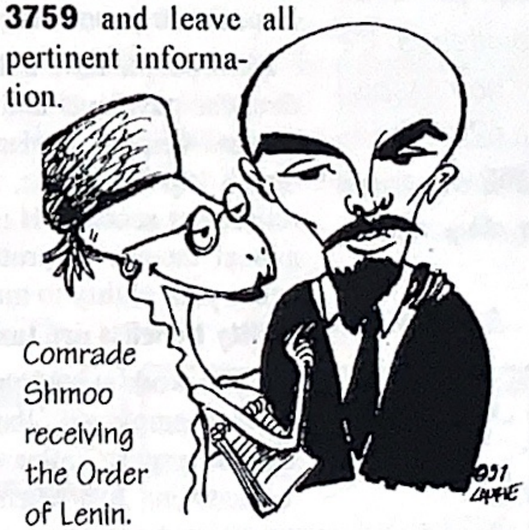
By the by **Irra,** whose abstract paintings were part of a group show at Bridgehampton's **Elaine Benson Gallery** last year has been invited back. She'll be one of the artists featured in ***Visions of Land & Sea*** which opens **May 24** with a reception from **4-7 pm**. The exhibit runs through **June 10**. Call **(516) 537-3233** for directions.

Two issues back I talked about **Shalom** of **Surge Graphics** and his ***Digitas*** CD. The CD has hit the Whitney, MOMA, and Guggenheim gift shops, as well as Tower Books and the NYU computer store. Digitas writers will be reading on June 26th at **Tower Books**, 383 Lafayette St., from 7-9pm. Also there'll be an article about them in an upcoming issue of ***Time Out***.

Radical Media's **Julia ("Jules") Tortolani** blew my mind with four new **Coke** spots for Japanese TV she just completed for the admen over at Weiden & Kennedy. Interesting, powerful imagery —fast moving and dynamic—inspired by the compositions of **Edmund Guy**, whose collages takes liberties with human anatomy and proportion. This is a style never before animated. Jules rises to the challenge beautifully, blending traditional under-camera sensibility with Photoshop and After Effects software wizardry. Jules is using a similar photo collage technique to create the opening for CBS's Saturday morning ***Sports Illustrated for Kids***. Another project requires folks who can animate in the style of classic Marvel superhero comics. If that sounds like you, Jules wants you to call **Barbara Ward** at (212) 462-1536.

And now for something from our Different and Mucho Interesting department. **Nadia Roden**—fine arts painter, muralist, illustrator and scarf designer takes animation to another level. She's creating animation for a new modern opera called ***Naked Revolution***, featuring brand new music from composer **David Soldier** (like a marching soldier) inspired by the satirical antipropaganda paintings of **Komar** and **Melamid**. The opera itself is a series of dreams. It was Nadia's idea to project animation onto the backdrops to add another dimension. She's working with imagery of **King George III**, **George Washington**, **Marcel Duchamp**, **V.I. Lenin** and **Isadora Duncan**—all of whom will also be onstage characters and will interact with the moving images. The opera will preem at Minneapolis' **Walker Art Center** in June – simultaneous with Komar and Melamid's appearance, representing Russia, at the **Venice Biennale**. The whole shebang is coming to ol' NYC's **Kitchen** this October.

Okey-dokey, so that's the wrapup on all the shnews. There's only one issue left before **Anymator** takes 2 months off for summer vacation. So if ya have somethin' you wanna say—Tell me! Call the new number — **(212) 496-3759** and leave all pertinent information.



Comrade Shmoo receiving the Order of Lenin.

Can't make it to the Hamptons? See Irra's paintings by visiting her website: **www.echonyc.com/~msegall/skyver**

ANTHONY ECHEVERRIA

MONEY MATTERS

Disability: A Necessity in the Animation World

Anthony Echeverria is a financial consultant and insurance agent licensed in New York, New Jersey and Connecticut providing life insurance, disability coverage, and health coverage to individuals as well as small businesses. He can be reached at (212) 874-1952 or email: tonye@nycmail.com

Barbara is a 27 year-old single animator supporting herself and enjoying Manhattan living. Her company pays her a $4,000 monthly salary and provides employer-paid disability insurance. Life was going along smoothly, as she enjoyed the occasional downtown dinner, the monthly off-Broadway play, and a girls night out for drinks. In her mind, she never had to worry about money.

Last month, while rollerblading in Central Park, Barbara was hit by another blader. The fall broke her wrist and left her unable to draw for six months. When she phoned her office to ask what benefits she was entitled to right away she found the short answer was "none". There would be a 90 day wait before the disability plan began to pay benefits, and even then it would only cover 60% of her income. The benefits would be taxed since the premiums were employer-paid. Her income was effectively cut in half.

If your employer provides disability insurance, don't assume the coverage is comprehensive. Familiarize yourself with what the coverage really includes. It's possible—and wise— to get a disability policy that covers the gap between the coverage you have through your employer and the amount of money you need to maintain your lifestyle.

Most people have a difficult time paying their rent, food, utilities, car payments and taxes with 100% of their income. Your income helps you plan for the future, such as saving for that dream trip to Europe, saving for a new house or funding your retirement account. It is worth allocating as little as 2% of your annual income to protect your most valuable asset, that asset being your ability to make money and support yourself, and **disability benefits are tax-free when paid by the individual**.

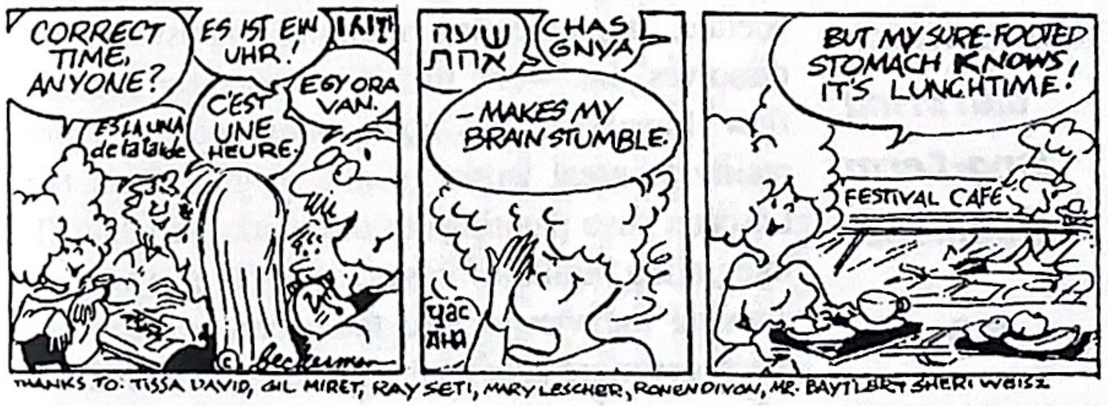
If you work at a company that does not offer disability, or you are self-employed, the absolute most important benefit you should acquire, after health insurance, is disability income replacement. Just when you think it could never happen to you, a delivery boy runs you over on the sidewalk, and BOOM! You are now unable to make a living for the next 6 months. Please ask yourselves.... is the disability coverage you currently have, going to cover your rent, utilities, food, and telephone bill during the time you are unable to work?

Layout and Design Made Amazingly Simple

Brian Lemay, Sheridan College, 1997 — reviewed by Howard Beckerman

There is more animation being done today than at any other time in the history of the world. Animation artists are in demand in every major center of filmmaking. Yet the process of learning the craft requires time and experience to grasp the merest fundamentals. In the past, animators were shaped in the studios. Though academies of art filled students with the glories of Renaissance techniques, squash and stretch were not in the curriculum. Today animation studies are included in most film courses and an avalanche of related books and videos tout the antics of Mickey, Donald, Bugs and Stimpy and plumb the thoughts of Walt, Max, Chuck and Ralph. But lucid, detailed articles and books that explain how animation is done are either out of print or extremely rare. Preston Blair's two paperbacks, **Animation** and **How To Make Film Cartoons**, were the mainstay of novices as well as professionals for over 40 years and were eventually combined into an enlarged version just before Blair's death in 1995. Tony White's **Animation Workbook** embellished the basics of animation with colorful illustrations and Frank Thomas and Ollie Johnston plunked the whole Disney oeuvre onto our coffee tables in the wonderfully weighty **Disney Animation: The Illusion of Life**. As helpful as these are, there are nuances of animation that cannot be explained in popular editions. Brian Lemay, a television character designer and layout artist, realized this and brought forth **Layout and Design Made Amazingly Simple**. To explain the complexities of layout, Lemay uses diagrams, illustrations and text to explain field charts, perspective drawing, character design, posing, staging and much more. The extensive attention to detail makes this book required reading for students and those locals already engaged in TV cartoon production. The book's bold type and black outline drawings avoid big-time publishing slickness, but its sturdy ringbinder anchors it flat on your drawing table. It costs $35.00 and can be ordered through your bookstore or directly from Sheridan College Printing Services, 1430 Trafalgar Road, Oakville, Ontario, L6H 2LI.

Anny Mator *by howard beckerman* **to be continued...**


CORRECT TIME, ANYONE?
ES IST EIN UHR!
C'EST UNE HEURE.
EGY ORA VAN.
-MAKES MY BRAIN STUMBLE.
CHAS GNYA
BUT MY SURE-FOOTED STOMACH KNOWS IT'S LUNCHTIME!
FESTIVAL CAFE
THANKS TO: TISSA DAVID, GIL MIRET, RAY SETI, MARY LESCHER, RONEN DIVON, MR. BAYTLER SHERI WEISZ

Notes on this month's screening

The Films of Frederick Back

Dean Kalman Lennert & Jennifer Pruitt Kirby

Throughout his forty year career as a designer and animator, Frédéric Back has created a body of work that is stylistically impressive and thematically challenging.

> *I try to use the media to give a message to people, to explain what I believe to be a kind of philosophy... the basic principles of life, elements which can bring long-term happiness.*

In 1952, he began his career at the Canadian Broadcasting Corporation (CBC). After fifteen years as a designer there, Back was given artistic license to create short animated films for children. His work evolved to include a broader audience. *Tout-Rien* (1978) was the first of his works to be nominated for an Academy Award. From there, he went on to win in the animated short-subject category twice, first in 1982 for *Crac!* and again in 1987 for *The Man Who Planted Trees.* Back ended his career with the CBC in 1993 with the completion of *The Mighty River.* He is currently working on individual projects which continue to unite his art and his values.

Back's soft-edged style is a result of a highly-developed technique and a broad range of references. Most often colored pencil on frosted acetate, implementing multiple exposures and dissolves, his work has a consistently organic flow. Imagery draws upon many sources, from reality to great works of art, ranging from the Lascaux cave paintings to the works of Chagall. Integrating familiar images, to Back, is a way of drawing the viewer into the work, making his messages more accessible. An important element

wide visibility of the animated film. Professionals and fans from more than 50 countries sponsor animation festivals in **Annecy, Ottowa** and **Hiroshima.**

International members get:

- a one year subscription to **ASIFA News, ASIFA International's** official publication
- Opportunity to vote, in person or by proxy, on issues and candidates for the **ASIFA Board of Directors**, at meetings held at every **ASIFA**-sponsored animation festival
- Notification of international animation festivals and discounts on admission to international festivals
- All local membership benefits are included
- the opportunity to enter and to judge the US's only annual animation festival, a showcase for the most interesting independent and commercial animation being produced today.
- The **Anymator,** a monthly newsletter which spotlights members' accomplishments and general industry news, lists jobs, grants and residencies, and includes dates and deadlines for film and video festivals worldwide.
- Invitations to special screenings and animation-related events

Mail to:
c/o Michael Sporn Animation
632 Broadway, 4th Floor
New York, NY 10012

Name

Address

City, State, Zip

Date:

❑ New ❑ Renewal

Memberships are dated from either January or June.

❑ January member

To be entered on the **January list** send payments from **December 1st** to **January 15th.**

❑ June member

To be entered on the **June list** send payments from **May 1st** to **June 30th.**

Form design by Mark Segall

Questions?

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Linda Simensky
404 885 0821 or email
linda.simensky @turner. com

Membership Secretary
Jim Petropoulos
212 966 8887, ext. 710

A
SSOCIATION
INTERNATIONALE DU
FILM D'
ANIMATION

The International Animated Film Society

International membership

$55/yr

Formed in 1960 by an international group of animators to coordinate and further their interests and increase world-

Time to JOIN

R.O. Blechman/Ed Smith

ASIFA

Yes, I would like to join **ASIFA.** Enclosed is my check, made payable to **ASIFA-East** for:

❑**$55** International membership
❑**$35** Local membership

ö ASIFA-East

Howard Beckerman

The eastern U.S. chapter (New York City)

Local membership

$35/yr

ASIFA-East members get:
❖ free admission to monthly screenings

"I think as artists... we can counterbalance the destructive forces that are so strong, and help people see a tiny light. In so much darkness, that has a powerful and far-reaching effect."

Scene from The Man Who Planted Trees

"Maybe the many religions made men act like extra-terrestrials - beings who come from somewhere else and were not in unity with the world - as if creation had occurred just for the purpose of mankind,"

of his style, it enables Back to use art as expression of his basic principles.

The "basic principles" that comprise the themes of his films are environmentally sensitive — concordance between humans and the world around them, concern for protecting, preserving and nurturing our threatened natural resources and an aesthetic appreciation of all life. Back is by no means gentle in expressing these beliefs. Almost every film he has made is a call to his fellow humans to be aware of their exploitive tendencies in the world around them.

In spite of his cynicism, Back remains optimistic about the power of media to affect change.

Knapp Heads East

Finds Land of Fiery Cuisine, OK Animation

Bruce Knapp

Most of us have experienced domestic animation studios, but I was fortunate enough to visit two Asian studios recently. My mission was to visit Seoul's **Plus One Animation**, which does production for the **Brand Spanking New Doug** series, to review strengths and weaknesses of their past 2 seasons of work. While in Asia, I would also visit another studio, Taipei's **Cuckoo's Nest**, to compare.

"Some weekend," I thought, after 16 hours on a plane. Overseas supervisor Ric Machin briefed me about the Seoul (local customs) and Plus One (mostly politics) all the way from the airport to the hotel.

Before our meetings started, I toured the studio. It takes up 3 floors—half of an institutional building which looks more like a Department of Motor Vehicles headquarters than a place where cartoons get made. Fluorescent lights, vinyl floor tiles, yellow walls. In the background painting department, the only room to get any sun, they'd ironically rigged up pieces or foam core to block the light out. The studio employs about 300 artists when in full production. My off season inspection revealed about 100. As in most studios, accommodations were cramped, with key animators and directors given the most space, Ink and Painters the least. Standard animation desks were covered with model sheets, color keys and personal items.

Plus One is capable of handling all steps from Layout to Camera and synching film with dialogue. Layout and key animation are done in-house to maintain maximum control, but other steps are often farmed out. This can cause problems since questions posed by either Plus One or the subcontractor must be answered over the phone—our overseas supervisor can't see what the work looks like when it is in progress.

One such communications breakdown in Ink and Paint resulted in an episode where all characters' tongues were painted white. The cel painting subcontractor phoned for the correct cartoon color number. Somewhere along the line, the number written down was misinterpreted. The subcontractor had gone ahead without questioning the odd color choice.

Another time, a change was made to a color model after it had been sent to Plus One. The original model had been sent out to so many independent painters that it took 22 episodes before the character was reliably painted the revised color—even though the revision was made long before any painting began.

I spent Monday and Tuesday in meetings with each department at Plus One. I would describe a problem originating in that department. A translator would translate it into Korean. Director Lee, the studio head, would then speak for 5-10 minutes, diagramming procedures on a black board. Unfortunately, the translators would not render his oratory into English; all they would tell me is "He's really making it clear to everybody."

The delivery schedule reigns supreme and tends to be met regardless of production value cost. This leads to hair pulling while waiting for the next round of retakes as the air date approaches. As long as the story is clear, the characters are on model and there are no obvious mistakes (a subjective loophole) the show is airable and we learn to live with dirty artwork, jumpy animation, odd layouts, streaky cel paint and level jumps.

Korean food is no mystery to a New Yorker, so I felt comfortable eating anything on local restaurant tables. Alimentary hurdles such as octopus, seaweed and salted fish complete with skin and bones were easily cleared. Ultimately, though, my openmindedness resulted in a rather dramatic case of food poisoning just before I left for Taipei.

Taiwan's **Cuckoo's Nest** is much larger than Plus One, occupying all 8 floors of a sizable building. A balcony on each floor lets you look up or down to the other floors. Exposure to the open air coupled with white walls and plentiful planters gives a spacious uplifting feeling.

The building holds 400 artists. They also have a studio in Thailand with another 400 artists and a studio in mainland China holds 200. They devote entire floors to layout and animation for their main clients such as Warner and Canada's Nelvana. Other floors provide Xeroxing, Ink and Paint (using ovens to speed paint drying), final check and camera.

As in Seoul, traffic is terrible. An added source of snarls: one of every four motorists in Taipei is on a motor scooter, not in a car. With their limitless maneuverability, they manage to squeeze between your cab and that nearby delivery truck no matter what speed you're traveling at. Most of the scooters sport English mottos whose meanings have drifted quite a bit in translation. "Noble Street Bike for the Noble Life", "Man Boy 90" and "Close to nature" were just a few.

In the middle of my trip it seemed more challenging than pleasurable. In retrospect it was very satisfying. What will the effect be on animation for **Doug**'s next season? We won't know till the fall.

Mondo Plympton Tours US Theaters This Fall

Bill Plympton's newest collection of shorts, Mondo Plympton, premiered to a receptive crowd at LA's World Animation Celebration in March. Mondo's next appearances will be at the Masters of Animation festival in Seattle July 5-6, and at Philadelphia's International House July 25-29. It will make a fall circuit of theatres across the country, much like the Aardman collection did last year, beginning its run at NYC's Cinema Village in September.

Bill will be submitting his just-completed feature, **I Married Strange Person**, to international festivals this fall, and hopes to make a big splash at the Sundance Festival early next year. Plympton publicist John Holderried called my attention to a recent Forbes article listing upcoming animated feature budgets. There, for all to see, are Disney's, Turner's, and Dreamworks' films budgeted at $75-$200 million flowed by Strange Person—at $200,000. How **does** he do it?

Michael Dougherty

1997 NYU Student Animation Festival

Michael Dougherty is a graduate of NYU and currently uses his animation skills for the powers of good, instead of evil, at Nickelodeon's **Blue's Clues**. His most recent project: procrastinating about making that new film he keeps talking about.

Every year the students at NYU present the results of a year's worth of blood, sweat, and tears at their annual animation festival. It's a chance to finally present their work in public and explain to family and friends why they've been missing for the past nine months. I first caught the festival back in 1993 as a bright-eyed and naive freshman, and saw an amazing variety of works that proved you didn't have to work for Disney to make a great film. 1996, the year I graduated, was the last time I participated in the animation festival, so it was interesting to come back a year later to see what this year's batch of students came up with.

This year's festival was extremely different than years prior. The majority of the films were presented on video. They represented a collage of different styles, stories, and techniques. Stop-motion, 3D, cut-out, drawn, and motion graphics all combined to make a visually diverse festival that reflects the freedom the program offers students to play and experiment.

While eye-catching visuals and new techniques can grab your attention quickly, it takes a solid story or concept and skillful execution to hold a viewer's interest. This is where I felt some films fell short. It *is* a student festival so you have to be a little more forgiving, but it was still confusing to see unfinished films with little motion in them (really animatics with sound), and others that didn't hold up technically.

Despite the rough areas, there were quite a few gems that managed to combine great concepts, directing, and execution. Some were done with traditional tools and methods, but many which took advantage of modern computer technology looked as good, or better, than pieces shot with an Oxberry or Bolex.

Gideon by Holly Klein is a cute film that uses clay animation to tell a child's dark but humorous story about his mother's pregnancy. Babatunde Adebimpe's **The Cheerful Cricket** takes a skillful swipe at the chronically happy, using a mix of puppet animation and cut-outs, with hilarious results. **Jen, Randy, Nick & Craig Go to Howe Caverns** by Jennifer Taylor uses motion graphics and innovative computer design for her tale of some Manhattanites' having a day in the country. ***69** by Sheldon Ho Ming and Eric Carney combines 3D animation with a touch of live action to create an explosion-filled film about a woman who battles a prank caller with a giant robot and an array of weapons. **A Letter from the Western Front** by Dan Kanemoto is a preview of an upcoming piece about World War I filled with dark and eerie visuals painted with watercolors and animated on a Mac. Randy Lowenstein's equally eerie **The Rule of Whim** is filled with creepy religious imagery; and its unnerving musical score sent chills up my spine. Dance films from Hollywood's past are the subject matter for **Dance** by Krista Ann Grasso, which uses colorful designs and rotoscoped imagery from classic dance films. Another 3D standout: Nick Collier's **Cereal Killers** which brings a cereal box and other kitchen items to life in a manner reminiscent of RGA's dancing gas pumps. **Chewed Gum**, Chris Boyce's skillful combination of traditional drawn animation and computer technology, shows how an innocent piece of gum can bring about chaos and mass destruction.

The NYU Animation Festival is always an interesting two hours, filled with an abundance of inspired stories and ideas that aren't commercialized or hampered by the need to please an overbearing client. While some films are rough at the edges, immature, or just plain ridiculous, it's always enjoyable to get a glimpse at the raw, enthusiastic talent that will eventually become the animation industry's next generation.

ASIFA-INTERNATIONAL UPDATE

Young American Animators of the Future

The Director of 1997's **Annecy Animation Festival** (May 26-31) asked me to program a show of American Independents. Students have been doing much of the most interesting "independent" work so I put together graduation films from **UCLA, NYU, Cal Arts, University of the Arts, RISD, Harvard** and **Dartmouth**. Next issue will feature a more complete report on the 23-film program and its reception at the Festival. *—Int'l VP David Ehrlich*

ASIFAEAST May-June97

Fri	**May 16**	6:30pm	Screening: Dean Lennert & Jennifer Kirby present **The Films of Frederick Back**	**Tisch School of the Arts, NYU,** 721 Bway, Rm 006
Sat Tues	**May 24 June 10**	**Opens:** 4-7pm 5/24	Irra Verbitsky paintings are part of the group show, **Visions of Land & Sea**	**Elaine Benson Gallery,** 2317 Montauk Hwy.
Wed	**May 21**		**DEADLINE for June Anymator**	**☎ 212 989-4369** or email AlphaneMoo@aol.com
Wed	**June 4**	6:30pm	**ASIFA-East** board meeting	**Buzzco,** 33 Bleecker St., 5th Fl.
Fri	**June 12**	6:30pm	Annual **Open Screening**: Bring your Films!	**Tisch School of the Arts, NYU,** 721 Bway

RESOURCES

SHORT FILMS WANTED FOR NEW TV SHOW

MTV Networks seeks short, humorous animated films for a show that begins July 1997, continues throughout the year–a miscellany similar in format to the long-running series **Liquid Television**. For more info, call Merle Becker ☎ 212 654 3718 or Nick Litwinko ☎ 212 654 3631. They are also listening to pitches & looking at scripts and storyboards.

ANIMATION TEACHER PART-TIME

P/T teaching position in Traditional Character Animation. Teach one course in character animation during Fall '97. Class meets once a week, September 10, 1997–December 11, 1997. Salary commensurate with experience. Send curriculum vitae and reel to: John Terry, Head - Department of Film/Animation/Video, Rhode Island School of Design, 2 College St., Providence, RI 02903-2784, 401-454-6235, fax 401-454-6356, **email:** jhterry@risd.edu.

We regret to inform you there will be no ASIFA-East sponsored life drawing sessions at SVA in May. Sessions will resume this summer at a time to be announced.

CABLE TV SHOW WANTS YOUR SHORTS!

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EDITED and DIRECTED BY: Blessed Elysium

Our goal is to help animation writers move forward in their writing and in their careers.The group provides

Women in Animation Writers Group

constructive criticism and discussion of career issues in an atmosphere of support, stimulation, and fun. Open to animation writers of all disciplines. For the date and location of the next meeting, or to get more information, call Anne Bobroff at (914) 761-8353.

Upcoming

Film Festivals

Deadline	Festival or Organization	Contact Information
5/15/97	**Chicago Underground Film Festival**	312 866-8660 **Fax** 312 489 3468
5/26/97	**Great Plains Film Festival**	402 472 5353
5/30/97	**14th Chicago Int'l Children's Film Festival**	Facets Multi-Media 773 281 9075 **Fax** 773 929 5437
5/31/97	**Sinking Creek Film Festival**	615 322 43234 **Fax** 615 322 2471
6/1/97	**Canadian International Film/Video**	705 737 2727 **Fax** 705 726 4655
6/2/97	**British Short Film Festival** London, UK	44 181 743 8000 **Fax** 44 181 740 8540
6/7/97	**Bradford Animation Festival**	44 1274 725347
6/9/97	**Metroland International Short Film Festival**	518 453 1000 **Fax** 518 453 1350
6/15/97	**Anima Mundi** Rio de Janeiro Brazil	55 21 232 3331
6/24/97	**Central Florida Film & Video Festival**	407 839 6045
6/30/97	**Biennale di Venezia** Venice Italy	3941 5218711 **Fax** 3941 5269042
6/30/97	**Cinemagic '96**	34 9 3 280 2597
6/30/97	**Mill Valley Film & Video Festival**	415 383 5256 **Fax** 415 383 8606
6/30/97	**Spike & Mike's Festival of Animation** La Jolla, CA	619 459 8707 **Fax**
6/30/97	**Toronto International Film Festival**	416 967 7371 **Fax** 416 967 9477

ASIFA-East
The International Animated Film Society
c/o Michael Sporn Animation
632 Broadway, 4th Floor
New York, NY 10012

Use handy **form** enclosed

Journal members: Renewal time is just around the **corner.**